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of RUDY WIEDOEFT

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CHICAGO, ILL.

I'VE HEARD THAT SONG BEFORE

This installment by  
by Richard E. Madtes



Remembering the late  
JACKIE SOUDERS  
(Earl T. Smith)



THE MAGAZINE OF FEBRUARY 1971  
RECORD STATISTICS ISSUE 109  
AND INFORMATION

# record research

## ann arbor blues festival

A Report & 32 Action Photos!



DEDICATED TO OUR LATE  
GREAT OTIS SPANN

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HISTORIC LARGE  
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by Woody Backensto

Great tribute to a jazz giant  
Facts! Human Interest!  
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The University of Michigan Activities Center and Canterbury House Present:  
THE SECOND ANNUAL

# Ann Arbor Blues Festival

FRIDAY, AUG. 7 at 6:30 p.m.

Roosevelt Sykes  
Bukka White  
Mighty Joe Young  
Jimmy Dawkins  
John Lee Hooker  
Howlin' Wolf

SATURDAY, AUG. 8 at Noon

Harvey Hill  
HoundDog Taylor  
Lazy Bill Lucas  
Juke Boy Bonner  
Luther Allison  
Albert King  
Fred McDowell

## Tentative Schedule

SATURDAY, AUG. 8 at 6:30 p.m.

Robert Pete Williams  
Johnny Shines  
with Sunnyland Slim  
Johnny Young  
Joe Turner  
with T-Bone Walker  
& Eddie Vinson  
Bobby Bland

SUNDAY, AUG. 9 at Noon

John Jackson  
Papa Lightfoot  
Little Brother Montgomery  
Carey Bell  
Buddy Guy  
Otis Rush

SUNDAY, AUG. 9 at 6:30 p.m.

Mance Lipscomb  
Little Joe Blue  
Lowell Fulson  
Big Mama Thornton  
Junior Parker  
Son House

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PLEASE ENCLOSE A STAMPED SELF-ADDRESSED ENVELOPE

Free Camping will be available, but due to city health codes, you MUST get a free camping pass by July 31, 1970, in order to camp on the Festival grounds. Passes are available at the above address.

Harvey Hill, Bukka White and T Bone Walker did not appear

What was once a commercial operation and even a \$ explosion many years ago is now relegated to an art-for-art sake adventure dependent upon benevolent sponsors and chauvinistic supporters with just a prayer that the whole darn thing will scrape into the black or lose just a little in the red. That's victory. Yet this is the fountain spring, the very roots of the tree that has sprung such organizations like Canned Heat, Mungo Jerry, Capt. Beefheart, Led Zeppelin, Rolling Stones, John Mayall, Johnny Winter and even the late Janis Joplin into great \$ and promiscuous prominence. What I'm walling about is some real blues presented at Ann Arbor Michigan Aug. 7-8-9, 1970 and curiously labeled THE ANN ARBOR BLUES FESTIVAL. This was a second edition. The third one for 1971 seems to be in doubt as the festival organizers say they have taken a beating on No.2. This seems difficult to believe as your reporter could see the faithful (or are they so faithful!) so far back in this large sport field that they looked like the Lilliputians of Gulliver's Travels fame. Yet there must have been a loss as there were many non-paying "guests" who entered - and if the loot was not big how could they have not paid the small army of blues people that performed. But the blues rang loud and clear from late morn to late evening. I appreciate the long sets given the musicians, the spontaneity of presentation - and even the jam session where guesting Johnny Winter played his guts out with his black brothers. The festival was dedicated to the late Otis Spann as his picture was on their most wonderful illustrative 60-page program book which pretty well carried the ball for who was there, why they were there, short blogs and discogs - and more. The book was a collectors item the moment the printer's ink became dry.

Paul Oliver no less was the compere or MC for the hectic 3 days of historic blues-making. Victoria Spivey and her Spivey Records who was to set up a stall with another fledgling blues label, Adelphi, for the sales of their individual blues records at the Ann Arbor event accompanied your scribe. A fascinating sidelight of this western trek was our visit with the great Sippie Wallace in Detroit. Sippie had been ailing and was convalescing at this time - and therefore could not make the Ann Arbor BF as a performer. Victoria and Sippie are the last two classic blues gals left - both Queens in their own right - who have been giving out with the blues for nearly an half-century. Their meeting was indeed timely and of historic importance. We wish Sippie a speedy recovery.

At the Ann Arbor BF this reporter could have used an extra 2 legs, 2 arms, perhaps another head and Popeye's favorite spinach nutrition. Running to and fro from the performers tent, to the press and photographers section, running the 100 yards through a multitude of blues fans tacklers to the rear of the field where the record and magazine concessions were - and not to forget Colonel Sanders Chicken truck unit and the assorted soda and fruit bars scattered along the 80 yard line - about overpowered my taxed nerves and strained muscles - but it was worth it. I sensed what was an event of tremendous historic being - and I was out to greedily indulge in its 'in-sounds' and 'in-sights'. I tried like the dickens to capture everything but it was impossible. Paul & Vicki Sheatsley who helped cover the Chicago Blues Festival a year before(see RR101) would have been a miraculous sight for my weary tired "blues" eyes. So what I'm going to do is list the names of all these blues people that made the performers stage who I saw and heard. I've left out some so please forgive me.

Son House  
Big Joe Turner  
Roosevelt Sykes  
Mighty Joe Young  
Doc Ross  
Jimmy Dawkins  
Luther Allison  
John Lee Hooker & son  
Howling Wolf  
Hubert Sumlin  
Calvin Jones  
Lazy Bill Lucas  
Hound Dog Taylor  
Jimmy Reed Jr  
Brewer Phillips

Cassell Burrow  
Big Mama Thornton  
Ted Harvey  
Juke Boy Bonner  
Robert Pete Williams  
Fred McDowell  
Johnny Woods  
John Jackson  
Albert King  
Johnny Young  
Willie Anderson  
Louis Myers  
Bob Reidy  
Tom Osterman  
Freddie Below

Carey Bell  
Lowell Fulson  
Johnny Shines  
Sunnyland Slim  
Robert Jnr.Lookwood  
Cleanhead Vinson  
Bobby Bland  
John Jackson  
Dave Alexander  
Lit.Bro.Montgomery  
Eddie Taylor  
Junior Wells  
Buddy Guy  
Philip Guy  
A.C.Reed

Johnny Winter  
Pee Wee Creighton  
Leroy Campbell  
Roosevelt Shaw  
Otis Rush  
John Meggs  
Stan Abernathy  
Ernest Gatewood  
Sam Lay  
Papa Lightfoot  
Little Joe Blue  
Mance Lipscomb  
Johnny Twist  
Junior Parker  
George Smith

\*In Memoriam

-reported by Len Kunstadt

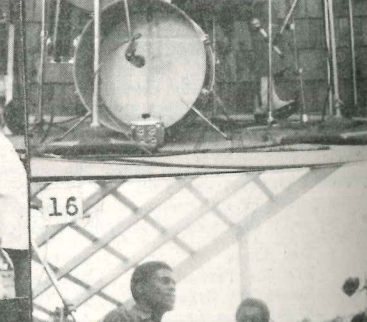
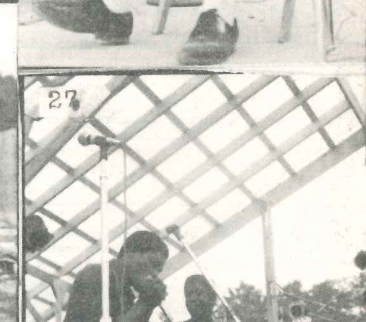
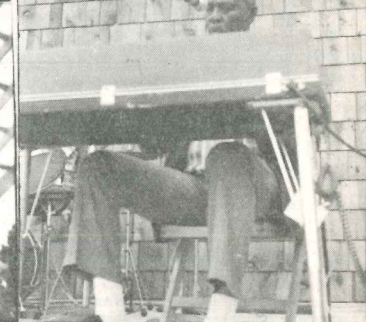
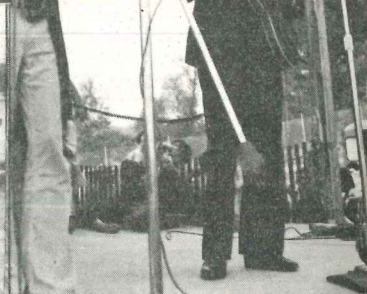
SALUTING THE ANN ARBOR BLUES FESTIVAL - 1970

PHOTOS BY LEN KUNSTADT

(see next two pages for Ann Arbor photorema all photos are supposedly numbered unless my printer knocks 'em off)

1. Sippie Wallace(seated) and Victoria Spivey at Sippie's home in Detroit Michigan.
2. Paul and his Mrs., Valerie Oliver. Paul was compere of the Ann Arbor BF.
3. Johnny Shines taking off on a solo following his poignant vocal of Falling Rain Blues.
4. Gathering of the big men Roosevelt Sykes, Big Joe Turner and Little Brother Montgomery.
5. Harmonica George Smith & Miss Spivey back stage at the performers tent.
6. Otis Rush singing Willie Dixon's My Love Will Never Die. Rush's full band at this festival consisted of Stan Abernathy,tp; John Meggs,ts; Ernest Gatewood,bs.gtr and Sam Lay,drums.
7. That's walling rolling Hound Dog Taylor with Jimmy Reed Jr(vo&gtr) flanking his right hand and I think that Taylor's lead guitar Brewer Phillips on Hound Dog's left. Another member of the group not pictured here was drummer Ted Harvey.
8. That's versatile John Jackson and Arhoolie's prexy Chris Strachwitz.
9. One of the best blues guitarists is Louis Myers pictured here. Getting out of Louis' way is harp man Willie Anderson who just completed his harp solo.
10. That impish look belongs to Lazy Bill Lucas, one of the old-time stomp-down blues pianists still around.
- 11.That's Sammy Lay laying down a drum solo.
12. Victoria is massaging Sunnyland Slim's robustness.
13. Dave Alexander(vo & pno), Robert Pete Williams in the cowboy hat and Papa Lightfoot in the dark glasses posing for blues posterity.
14. Little Johnny Woods holding his harmonica in his right hand spouting out a blues song. Fred McDowell is supplying the solid guitaring.
15. One of surprises of the festival was Robert Jno. Lockwood in speckled shirt delighting the audience with his re-creations of his step-daddy Robert Johnson as he sings and plays Dust My Broom. Lockwood is a superior guitarist Backing him up on bass guitar is Louis Myers. Not pictured in this photo was drummer Freddy Below.
16. Dynamo Junior Wells taking a breather while his partner Buddy Guy takes on the vocal chores with his twanging guitar sounding. Other members of the Wells-Guy aggregation not pictured here were: Philip Guy(Buddy's brother) on guitar; A.C.Reed,sax;Leroy Campbell,bass gtr and Roosevelt Shaw,drums.
17. That's John Meggs and Stan Abernathy, sax & tp respectively of Otis Rush's festival band.
18. That's saxist A.C.Reed of the Wells-Guy band. In the background is their manager, Dick Waterman.
19. That's Philip Guy, Buddy's brother, supplying lead rhythms during his brother's set.
20. Of course that is Victoria Spivey posing in front her record company's display during the festival happenings.
21. Willie Anderson blowing some mean harp during the Johnny Young segment.
22. Sunnyland Slim with his feet a-stompin' is walling some mean organ boogie woogie.
23. That's Eddie 'Clean Head' Vinson(no more description necessary) swapping pleasantries with Freddy Below and Roosevelt Sykes.
24. Luther Allison singing and playing his gtr.
25. Clowning Johnny Woods nearly giving up.
26. Victoria, Johnny Shines and Robert Jno. Lockwood.
27. Junior Wells starting to soar on his harp.
28. In the front Fred McDowell, Junior Wells and Buddy Guy. In the rear members of the Wells-Guy outfit. Over Junior's right shoulder is Philip Guy.
29. More Fred McDowell, this time pictured with Dave Alexander and Howling Wolf's bass gtr man Calvin Jones on right.
30. That's Howling Wolf's drummer Cassell Burrow with the Wolf(baseball cap) being taped.
31. That's ace mandolinist Johnny Young cooling his gullet with some brew.
- 32 And to close it out that's Victoria Spivey hypnotizing fellow Texan, Johnny Winter.







Dear Mr. Burgess:

It was only recently that I ran across your "I've Heard That Song Before" in Record Research No. 98, as well as Harold Hartel's additional listing in No. 106, and I studied both with great interest. Like every jazz collector, I've always been a part-time tune sleuth, but my interest in this greatly increased a couple of years ago when I finally got around to compiling a complete card index of all titles in my collection. Accuracy required that identical or similar tunes be cross-indexed, and so there I was, a tune tracker to the point of insomnia.

I learned much from your and Mr. Hartel's fine listings. Particularly surprising to me was the complex of tunes clustering around "I'm Watching the Clock," many of which I had heard many times without suspecting their relationship. Let me venture some comments (with hesitation, for I know how metallic my ear can be) on several of your notes. I can't make any connection between Goodman's "Boy Meets Girl" & "Boy Meets Girl," or Duke's "Blue Mood" & "Echoes of Harlem," or Daugherty's "Ninety in the Shade" & "Farewell Blues." And there would seem to be only a very faint resemblance between "21st Street Stomp" and "Five Foot Two." But again I emphasize that highly fallible ear of mine. Mr. Hartel says his notes tell him that it is the Chicago Footwarmers "Get 'Em Again Blues" and not "Brush Stomp" which equals "Come Back Sweet Papa," and he is surely right here. You list Joe Steale's "Top and Bottom" as equaling "I'm Watching the Clock," and I also checked out Cootie Williams' "Top and Bottom" and can report it is not at all the same. You rightly equate Spivey's "No Papa No" with Armstrong's "No Papa No" (Victor "No Papa No" is also this tune: the label credits "Victoria Spivi" (sic) as composer. Both you and Mr. Hartel allude to a possible connection between "Squeeze Me" and "The Boy in the Boat," and I think you are right. The arrangement of Charlie Johnson's "Boy in the Boat" makes this similarity very hard to hear (as does also the recent version by the Queen City Jazz Band, which copies Johnson), but it is clearer on George Hannan's version, and best of all on the Washboard Rhythm Kings' version--there is "Squeeze Me" loud and clear.

I'm enclosing several pages of additional equations which I don't think either you or Mr. Hartel mentioned in your lists. I've tested each item, since I have all the recordings listed, but then again there's that ear. Anyway, look 'em over, and I'd be glad to have any comments, pro or con.

1. Ain't She Sweet = And Especially You (Joan-Sanders--same chords)
2. Angry = San Antonio Tamales (Boots & Buddies)
3. Atlanta Blues = Never Drive a Stranger from Your Door (Willis Harris)
4. Ballin' the Jack = Don't Give All the Lard Away (Dixieland Jug Blowers) = Blues in Disguise (Mezzrow) = Don't Drink It in Here (Bill Johnson) = Kansas City Shuffle (Moten) = Ham Gravy (Thomas Morris)
5. Barnyard Blues = Livery Stable Blues
6. Beale Street Blues = Bill Street Blues (Bill Coleman)
7. Bill Bailey = Just Because (Leonard Gaskin on Swingville 2040)
8. Boodle-Am-Shake (Dixieland Jug Blowers) = Morning After Blues (McKenzie's Candy Kids)
9. Bucket's Got a Hole in It = I'm Busy and You Can't Come In (Clara Williams, Irene Gibbons) = Uptown Bump (Crane River Jazz Band, December Band) = Sizzlin' the Blues (Monk Hazel) = To-Wa-Bac-A-Way (Louis Dumaine)
10. Bugle Call Rag = Low Down Bugle (Montana Taylor) = Melody March Call (Earl McDonald) = Wake 'Em Up (Washboard Rhythm Kings) = Yancey's Bugle Call (Yancey)
11. Burgundy Street Blues = Jerusalem Blues (George Lewis)
12. Cannon Ball Blues = Everybody Mess Around (Georgia Strutters)
13. Careless Love = Blues Oh Blues (Ma Rainey) = Nobody's Fault But Mine (Bunk Johnson, Blind Willie Johnson)
14. Chimes Blues = Mournful Serenade (Morton)
15. Chinatown, My Chinatown = Space, Man (Stacy & Hampton duet)
16. Christopher Columbus = Christopher's Rockin' (Mezzrow with Luter)
17. Crazy Rhythm = Drum Stomp (Hampton)
18. Deep River = Dear Old Southland
19. Dentist Chair Blues (Laura Bryant) = Toothache Blues (Spivey)
20. Dirty Dog (Whoopie Makers) = Makin' Friends (Whoopie Makers, Condon)
21. Do What Ory Say = Get It Fixed (Clara Williams, Dixie Stompers, Rosa Henderson, others) = Damp Weather Blues (Jones & Collins)
22. Down by the Riverside = I Ain't Gonna Study War No More (Lunceford)
23. Down Home Rag = Black Rag (Celestin)
24. Down in Honky Tonk Town = At the Ball (James P. Johnson)
25. Down in Jungle Town = Down at Jimmy Ryan's (Parenti on Jazzology 31)
26. Early Every Morn (Josephine Beatty, Maggie Jones) = Early in the Morning (Virginia Liston, Tampa Red)
27. Easy Rider = Race Track Blues (Clara Smith)

6

28. E Flat Blues = Bull Blues (Th. Morris, Henderson) (same as Blues in E Flat (Norvo), & Fats Waller's Original E Flat Blues)
29. Everybody's Talking about Sadie Green (Memphis Jug Band) = Sadie Green, the Vamp of New Orleans (5 Harmonicas, Gofus 5, Turk Murphy)
30. Every Day (Ellington, Basie, Rushing) = All Right, Okay, You Win (Basie) = I'm So in Love with You (Duke)
31. Farewell Blues = Catchin' the Boat Train (Buck Clayton on Jazztone 1225)
32. Farewell to Storyville = Storyville Blues
33. Hesitating Blues = If You Was Whisky and I Was a Duck (Morton-Lib. of Congress)
34. Hiawatha Rag = Lizard on a Rail (Lakefront Loungers on GHB 6)
35. Hot Lovin' (Clara Williams, Barrelhouse 5) = Loving (Clara Williams)
36. How Come You Do Me = Stratton Street Strut (Danny Polo)
37. I Didn't Know about You (Ellington, Hodges, M. Bailey) = Sentimental Lady (Ellington)
38. I'm Satisfied with My Gal (Bonano) = Yes, She Do, No, She Don't (Bonano, Calif. Ramblers)
39. In the Mood = Tar Paper Stomp (Barbecue Joe)
40. King of the Zulus = In the Barrel (Manone)
41. The Last Time (Armstrong) = Mad Dog (N. O. Bootblacks)
42. Loch Lomond = Swingin' Scotch (Coleman Hawkins on Impulse A-34)
43. Louisiana = Dixie Bug (Armand Hug on GTJ 12020)
44. Love's Old Sweet Song = Oriental Man
45. Mahogany Hall Stomp = Manone Blues (Manone)
46. Makin' Whoopie = Wallin' Panassie (Hampton on Emarcy 26037)
47. Midnight Special = 1129 Blues (Romeo Nelson)
48. Milenberg Joys = That's No Bargain (Nichols, others) = Up Jumped the Devil (Merritt Brunles, Hines, Parenti, Wooden Joe Nicholas) = Jelly Belly Wobble (Century Stompers) = The Boys from Harlem (Cootie Williams) = Swingin' the Swing (Harry's Happy Four)
49. My Daddy Rocks Me = Ease It (Clara Smith) = Around the Clock Blues (Bertha Hill) = Moanful Man (Doc Cook) = The Man from the South (Rube Bloom, Venuti)
50. New Orleans Blues (Morton, De Drot, Blue Lu Barker, Chris Barber) = New Orleans Joys (Morton, Parenti, Doc Evans, Burt Bales, Wally Rose, Lu Matters, Paul Lingle)
51. Old Fashioned Love = Monkey Man Wiggle (James P. Johnson)
52. Original Dixieland One-Step = Reisenweber Rag (ODJB, Condon)
53. Panama = Tap-Room Special (Little Ramblers)
54. Peculiar (Brownlee, Happy Jazz Band) = Ideas (Monk Hazel)
55. Percolatin' Blues (Fowler, Clara Smith) = Frisky Feet (Fowler)
56. Show Me the Way to Go Home = Red Onion Drag (Louis Dumaine, Barry 'Kid' Martyn)
57. Ripples of the Nile (Lucky Roberts) = Moonlight Cocktail
58. Riverboat Shuffle = Le Bateau Fluvial (Bechet)
59. Rock Island Line = Le Train du Vieux Noir (Bechet)
60. Rocks in My Bed = Get Yourself Together (Lonnie Johnson on BS 8330)
61. Royal Garden Blues = Royal Canadian Blues (Dixieland 5 + 2)
62. St. James Infirmary = St. Joe's Infirmary (Mattie Hite)
63. Savannah Blues (Waller, Ted Weems) = Georgiana Blues (Georgians, Univ. 6)
64. Savoy Blues = Northern Boulevard Blues (Armstrong, Br 55318)
65. Shake It and Break It = Hang It on the Wall (Charley Patton)
66. Shine = Piano Stomp (Hampton)
67. Sidewalk Blues = Embarrassment Blues (King Brady)
68. Song of the Wanderer = "Life" Spears a Jitterbug (Freeman)
69. South = Pork Chops (George Lewis, Big Eye Louis Nelson Delisle)
70. 'Tain't Nobody's Business If I Do = What If I Do (7 Gallon Jug Band)
71. Take Your Fingers Off It (Memphis Jug Band) = Sugar Pudding (Memphis Jug Band)
72. That's a Plenty = Dixie Downbeat (Zep Meissner, MGM 30166)
73. Tiger Rag = Panther Dance (Bechet)
74. Walk, Jenny, Walk = Rock, Jenny, Rock (Georgia Strutters)
75. Wandering Man Blues (Marsala) = My Wandering Man (Basie)
76. Wee Baby Blues (Joe Turner) = Joe Sings the Blues (Basie)
77. When the Saints Go Marching In = Homebush Stampede (Len Barnard on Swaggle 1222)
78. You Rascal You = I'm Gonna Run You Down (Richard M. Jones)

Unauthorized (?) issues of non Capitol material.  
From actual performances (?)

#### Camay

CA-3044 Deck Of Cards  
Bad Brahma Bull  
Boll Weevil  
Green Grass Grew All Around  
Deck Of Cards

Froggie Went A-Courtin'  
The Old Chisholm Trail  
Billy The Kid  
Home On The Range

CA-3018 Songs Of The Panhandle

CA-3023 Wagon Train Nuggets

CA-3029 Westward Ho

CA-3040 Cowpoke

The last four Albums above are multi Artist IPs which I have never seen TR sings one selection on each probably duplications of CA-3044. I wrote them but they never answered.

#### Coronet

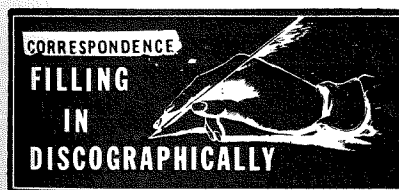
CX-273 Tex Ritter  
Deck Of Cards  
Billy The Kid  
Boll Weevil  
Night Herding Song  
Bad Brahma Bull

Side 2 is by The Rio Grande River Boys. TR's Night Herding Song on the above is excellent but it ends abruptly as though they cut off applause. Anybody know?

#### La Brea

I-8036 Jamboree Nashville Style  
Home On the Range  
The Old Chisholm Trail  
The Green Grass Grew All Around

Another multi Artist IP.



HUSK O'HARE PHOTO RESEARCH (SEE RR 107)  
More data from Dave Kingsbaker, Oshkosh Wisc.

Dear Len,

In connection with the Husk O'Hare photo appearing in the current issue of Record Research and the band's Vocalion 15646 recording of "Milenburg Joys," I contacted Ray Davis and inquired if the band made any records when he was with O'Hare and he replied that the band recorded some commercials but made no records.

At this point, I must confess that I neglected to inquire if the personnel in the picture dovetails the probable personnel for the Vocalion recording.....the one question you wanted me to put to him. In my defense, however, I don't think, in this instance, that much, if anything at all, was lost by my neglect for the simple reason that Davis and Weaver both joined the O'Hare band in the fall of 1929.

Brian Rust gives the recording date of "Milenburg Joys" as being c. March 1928. I am very much inclined to disagree with him on this. Rather, I think this title was recorded possibly c. November or Dec 1927.

I haven't much to work with here on this matter, but for one thing, Vocalion 15640 was the first release for 1928, and the O'Hare item is only six numbers away.

Also, the Sonny Clay Vocalion 15641 sides - "Devil Serenade" and "In My Dreams" were, according to Rust, recorded in October 1927. This time I agree with Rust

The following are Radio Transcriptions information on which appeared in previous issues of RR.

Program 804 Here's To Veterans (12 in. LP) (RR Auction-Issue 73)

Jingle Jangle Jingle  
Buy Me Not On The Lone Prairie  
I Dreamed Of A Hillbilly Heaven  
Remember The Alamo

Program 405 Here's To Veterans (16 in. LP) (RR Auction-Issue 96/97)  
No titles listed.

World Transcriptions

297 (16 in. LP) 6 Selections (RR Issue 98) No titles listed.  
316 (16 in. LP) 6 Selections (RR Issue 98) No titles listed.

ENTHUSIASTIC RESPONSE TO TEX RITTER  
HAS BROUGHT IN MUCH DATA ON  
TEX RITTER WHICH HAS BEEN PASSED  
ON TO D. TOBORG



Inasmuch as "Dreams" was also recorded by Curtis Mosby on October 14, 1927 for Columbia.

It is too bad that Rust does not list the master numbers for the O'Hare and Clay items.

Finally, I bring to your attention the following sides by the Louisiana Rhythm Kings on Vocalion 15657 which is only eleven numbers away from the O'Hare item - "Mississippi Mud" (C-1665) and "Nobody's Sweetheart" (C-1667) recorded on January 31, 1928.

If you can check out the O'Hare item for the master numbers, it would be interesting to see if I am right .....or wrong.

In any case, even if the March 1928 date for recording "Joys" would turn out to be right, it would still have left an eighteen month gap from that date until the time that Davis joined O'Hare.

Therefore, the date of that picture would be the fall or later in 1929.

I would appreciate hearing from you on this matter. My curiosity is aroused.

If it turns out that I was right, then nearly two years would have elapsed between "Joys" and "Davis."

7

T. A. McIntosh  
Sunland, Calif.

Dear Tom,

Your letter asked for my opinion regarding a number of recordings. I hope you don't mind if I share my remarks with the RR readers.

The first question concerned the allegations by Joe Candullo that Bix had come along with Red Nichols on a Candullo recording session. Much research has gone into that particular session-----the "Tomboy Sue" session for Gennett(I first mentioned particulars in RR Issue 9, July/August 1956). This took place on the 9th floor of the Gennett Building in New York City on Saturday morning October 9, 1926. While Red Nichols was present, it is not the session that Bix joined Red.

My interview with Nichols on that specific session was reported in RR(Issue 10, Nov/Dec 1956); apparently Charters cites this in "History of Jazz of the New York Scene". Bix and Red lived together in New York nearly one an a half years before that Candullo session. Red said it best:

"During that period we were loaded pretty much of the time. I can recall record dates.....How I got through them in this condition I will never know.....One morning I hadn't been to bed ..... I asked Bix to go along with me to help me out ..... For whom we made this recording I will probably never know for it was a case of the blind leading the blind."

1. BROADWAY BELLHOPS Ha 298 "I Love The Moonlight"
2. " " Ha 355 "I Wonder How I Look When I'm Asleep"

This group still needs research. Another one of my incomplete projects. At one time it was assumed that Red Nichols was on nearly all of these Sam Lanin sessions. I do not share that opinion. To add confusion, I was not able to get concurrence from Nichols on some of the sides. The ones you asked about are good examples. While I agree it sounds like Red on Ha 298, I don't think it's he. But then again I've been wrong before. As for Ha 355, my ears say this is Nichols, but on hearing this Red said,"No, that's not me!" Who is the guy on these BBH sides who does a remarkable job with the Nichols' style? Prodding Sam Lanin, Hymie Farberman, Joe Tarto, and others has not satisfied the question.

3. IPANA TROUBADOURS Co 1009 "Side By Side"

Contrary to popular belief, I seriously doubt that Nichols was present on this session.

4. SAM LANIN Ca 9062 "A Precious Thing Called Love"

Very doubtful that Nichols is here. The same master also used on Ro 866.

5. WOLVERINES Br 3332 "Crazy Quilt/You're Burning Me Up"

Granted the suggested personnel given by Rust may be questionable, my notes still carry this as a Red-Miff item.

6. LOU GOLD Ca 800 "Let's Wander Away"

Nichols solos on this side.

7. FRANK FARRELL Ha 488 "Varsity Drag"

See my article on this band in RR Issue 91, July 1968. Nichols can be heard on this master.

8. COLONIAL CLUB ORCH. Br 3244 "My Pal Jerry"

I have no firsthand information on this, nor have I included this group in my searches for Nichols items.

9. PAUL WHITEMAN Vi 20007 "No More Worrying"

This was recorded March 25, 1926, a whole year before Nichols joined Whiteman.

10. ARNOLD FRANK OK 40896 "Maria/Rain"

A most interesting coupling recorded September 8, 1927. I believe Nichols is very much in evidence; my opinion is shared by several trumpet players of the period whose ears should be more accurate than mine. However, on hearing this Red threw me a curve by insisting it was not he. This is not a CALIFORNIA RAMBLER session as suspected by many.

11. EDDIE MILLER Ro 421 "Brokenhearted"

Also appears on Li 2656 by DALE'S DANCE ORCH. Sounds like a possibility on Red, but somehow the phrasing is not right. If pressed for an opinion I'd guess Jimmy McPartland.

Now if any of the readers have worthwhile comments, we'll hear from them.



## EDISONIA

Ray Wile

### Rudy Wiedoeft

THE EDISON RECORDINGS OF RUDY WIEDOEFT

Wiedoeft, Rudy 4 photos 5/25/18; 1 photo 9/5/17

6/29/17 5632 A,B,C Valse Erica Passed Edison  
Issued on 50462  
Dubbed onto cylinder 3270

8/24/17 5744 A,B,C Saxophone solo Passed Edison  
Issued on 50454  
Dubbed onto cylinder 3421

9/13/17 5782 A,B,C Waltz Llewellyn Passed Edison  
Issued on 80398  
Dubbed onto cylinder 3393

2/13/20 7161 A,B,C Saxena Rejected by Edison but issued  
Issued on 50862  
Dubbed onto cylinder 4005

6/1/20 7376 A,B,C Velma Passed Edison  
Issued on 80578  
Dubbed onto cylinder 4519

6/8/20 7392 A,B,C Saxophone fantasia Passed Edison  
Issued on 80589  
Dubbed onto cylinder 4445 cut out 11/21/27

1924 (Selma C melody sax)  
4/8/24 9455 A,B,C Valse vanite Passed by Edison  
Issued on 51339

4/8/24 9456 A,B,C Saxarella Passed by Edison  
Issued on 51339

4/17/24 9470 A,B,C Dance Hongroise - Transcription  
Passed by Edison. (Pls acc. by Frank Banta)  
Dubbed onto LP 10005 ' issued only in this form)

Wiedoeft-Wadsworth Quartet

3/31/20 7253 A,B,C Bow wow-one step Passed Edison  
Issued on 50696  
Dubbed onto cylinder 4049 cut out 8/21/25

3/31/20 7254 A,B,C My Sahara Rose - Med. F.T. Passed Edison  
Issued on 50685  
Dubbed onto cylinder 4066 cut out 5/19/26

Rudy Wiedoeft's Palace Trio (Wiedoeft with Mario Perry, accordion;  
and J. Russel Robinson, piano)

4/29/20 7330 A,B,C Jean - Medley FT Rejected

4/29/20 7331 A,B,C Missy - Medley FT Rejected

5/25/20 7330 F,G,H Jean - Medley FT Passed  
Dubbed onto cylinder 4098

5/25/20 7331 F,G,H Missy - Medley FT Passed  
Dubbed onto cylinder 4119

Rudy Wiedoeft's Californians 1 Picture 12/9/21

11/4/21 8283 A,B,C Georgia Rose - FT Passed Edison  
Issued on 50891  
Dubbed onto cylinder 4452 cut out 11/21/27

11/4/21 8284 A,B,C It's you FT Passed Edison  
Issued on 50891  
Dubbed onto cylinder 4461 cut out 11/21/27

6/12/22 8495 A,B,C Rose of Bombay - FT Passed Edison  
Issued on 51020  
Dubbed onto cylinder 4660 cut out 8/21/25

## reminiscing in TEMPO by Frank Kelly

### WHERE ARE THEY NOW???

Film Star MELINDA MERCOURI has been writing her memoirs, which is getting to be common with film stars. Incidentally, I'll bet that 71 year old Pat O'Brien could write a most interesting autobio.

85 year old veteran actor OTTO KRUGER is still alive & inactive. But his granddaughter Gaye Rescher recently wed Manford Taron (who he???)

Producer HAL PRINCE recently sent out another \$75,000 profits to backers of his big hit "Fiddler On The Roof". So far they've received \$6,750,000.

"MAN OF LAMANCHA" is another hit that's bringing in big steady profits. Lots of regional & touring companies are doing that story of "Don Quixote" & Fiddler.

WILLIE SUTTON who served a long stretch for bank robbery is doing a TV commercial for a Connecticut Bank (which is damn smart of that bank, good commercial idea). It's nice loot Willie's making, but not as large as his old bank robberies. Incidentally, I read that Sutton is very good at short hand which he learned in high school, and scratched out all that was said in his court trials. Seems that Willie could have been a male secretary, or a speed writer in courtrooms.

LAWRENCE WELK the king of corn, sends out 250,000 Christmas cards, each year. How'd you like to lick that many envelopes??? Incidentally, Welch's men make up to \$500.00 so each week. Not bad these band depression days, aye??

Recently read that the LAS VEGAS CLUB OPERATORS are toying with the idea of dispensing with their lounges that employed Jazz Combos & converting them to gambling rooms. Vegas Clubs are wooing the middle income suckers during these recession days. It's reported that Biz is so bad out there that it's no longer around-the-clock-operation. Slows down to a Waltz by one a.m.

BOBBY SHORT who was a good jazz pianist until he latched onto the gravy train playing & singing show tunes in the Lounges of posh east side NY hotels, is now writing his autobio. No doubt it'll contain more data about fat cats of society & show biz than jazz or musicians. Bobby has a posh pad in the Carnegie Hall Bldg.

**LATEST RELEASE!!** SPIVEY LP 1011

**REDISCOVERY OF SMOKEY HOGG**  
Return of a Texas Blues Legend

**ALL STAR BLUES WORLD OF SPIVEY RECORDS IN STEREO**

**ROOSEVELT SYKES And His Koochie Koochie Men**  
A-1 Roosevelt Sykes - Fat Daddy Jump  
A-2 Roosevelt Sykes - Dresser Drawers  
A-3 John Hammond - I'm Leaving  
A-4 Victoria Spivey - Black Gal  
A-5 Roosevelt Sykes-Koochie Koochie Men

**SMOKEY HOGG And His Washboard Trio**  
A-6 Smokey Hogg - Smokey's West Texas  
A-7 Smokey Hogg - Laura So Sweet  
B-1 Smokey Hogg - My Baby Left Me  
B-2 Washboard Doc - Doctor of the Washboard  
B-3 Smokey Hogg - Belts Are Toning

**WILLIE DIXON Chicago Blues All Stars**  
B-4 Willie Dixon-Down in the 'Bass-ment'  
B-5 Sunnyland Slim-Blues Drove Me Out Of My Mind  
B-6 Cryin' Marie Dixon - Three O'Clock in The Morning  
B-7 Johnny Shines-Lonesome Bedroom Blues

**VICTORIA SPIVEY RECORDS**  
65 GRAND AVE., BROOKLYN, N.Y. 11205

Jazz saxist STAN GETZ has spent the past 18 months in Spain, and will remain another year doing European Jazz Concerts.

CAPITOL RECORDS discontinued all their classical records, and EVEREST hopes to re-issue them afl on budget priced Everest label. The few classical LPs (mostly Stereos) kicking around "Fun City" NY are going for \$1.48 & \$1.98. Everests here sell for \$1.98. They have a very nice catalogue of modern & old time composers on their records.

The latest buzz is that TAP DANCING SCHOOLS are doing better than ballet schools and that there is a big depression at barber schools all over the U.S. due to the long hair & beard craze.

LIBERTY RECORDS (an L.A. co.) controls the UNITED ARTIST label, and promises to re-issue all those United Artist stereos by LEOPOLD STOKOWSKI and the symphony of the air. A darn good idea as the long haired record critics praised the music and sounds of those records by Stokowski & the Symphony of the Air.

JIMMY THOMPSON, who blew trombone with name bands, B'way show pits, records, etc, moved to San Juan, Puerto Rico, where he blows in clubs, and teaches.

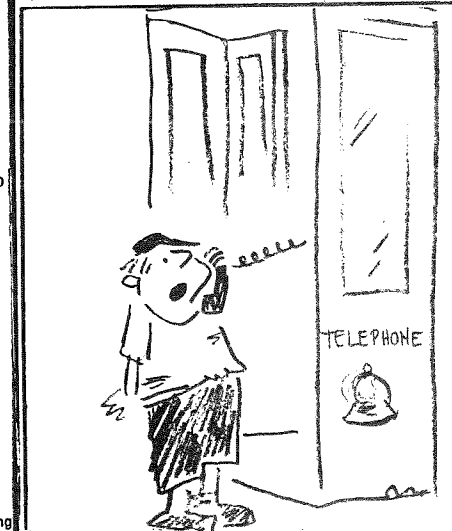
The DAD of lovely film star SUSAN PLESHETTE was mgr. of the famous BROOKLYN PARAMOUNT THEATRE where Rudy Vallee made the girls swoon in the late 20s and other big name bands and acts performed there. Today, that theatre is the (the whole bldg.) Brooklyn branch of LONG ISLAND UNIVERSITY. Incidentally, ST. JOHNS UNIVERSITY of Brooklyn is moving to Staten Island, N.Y. I know it sounds crazy, but it's a fact. St. Johns used to have an excellent basketball team. Remember?

ARNOLD FISHKIND who played bass with Berigan, Jack Teagarden, Les Brown, Dick Stabile, Jerry Wald (where is he??) in Hollywood with Charlie Barnet, Butch Stone's band that had Stan Getz & Shorty Rogers, NYC radio networks? etc, has moved to Woodland Hills, California.

HERB QUIGLEY, who drummed and arranged for Goldkette, Kostelanetz, etc, nowadays lives in Florida - may still be in the investment biz that he engaged in "Fun City" and Arizona.

PAUL RICCI, who blew fine hot clarinet & Bari Sax with Richard Himber, on records and for many years was on NBC staff in "Fun City" nowadays lives in Florida where he plays in the show bands in Miami Beach's hotels.

### RIM CHIPS



"Daddy, the record store says they don't have Ma Rainey but would the Freaky Mother Grabbers do instead?"

ALFIE EVANS, who during the 30s & 40s was the principal lead alto sax on the NBC staff & later taught reeds in White Plains & NYC studios is retired in Florida.

&  
BERT PARKS, the vet broadcasting announcer has been heard in the Miami Fla. area doing radio/TV commercials for orange juice and real estate. RED BARBER, the baseball announcer (another rebel) winters down there. Another rebel from St. Augustine, Fla. (where I was almost born), ROSE TOMPKINS, who came north with Kai Winding's combo, nowadays tickles the ivories with Doc Severinson's band on Johnny Carson's Tonight TV shows. Did you know that popular song writer HAROLD ARLEN (orig. ARLUCK) not only played piano with the BUFFALO DIANS (20s) (also recorded) but sang with the bands of Leo Reisman, Joe Venuti, Eddie Lang and Arnold Johnson (Dead?) early radio Majestic Radio Hour. Incidentally, Harold's brother JERRY ARLEN blew sax and had the relief band at Billy Rose's Music Hall when Penny Goodman was holding forth there. Today he is a Broadway show pit band conductor. HARRY DI VITO (trombone) who had a writeup in an early RR issue is a very busy diversified musician. He'll be doing shows, records, TV and occasional gigs at the Downbeat (NYC) Club with a dixie combo, the Riverboat (NYC) with a big name band or combo. No grass grows undy Harry's feet - a darn fine slide man, DICK DUPAGE who used to pen for RR (his Miff Mole issue was a beauty) - and who used to arrange for Hal Kemp and other bands in the good old days has allegedly returned to his native Kansas City, Mo. Are you back home, Dick??

What happened to EDDIE CANTOR'S DAUGHTERS?? Back in March (70) two of Eddie's daughters were associated with an off-Broadway play titled "Lyle". MARILYN CANTOR BAKER (her name was selected for her by her parents because of Eddie's acting in Ziegfeld Follies with late star Marilyn Miller) served as producer, and JANET CANTOR GARI provided the music. Toby Garson, daughter of song-writer Harry Ruby, wrote the lyrics. Carlton Carpenter played the title role and Gene Baylis directed. The sixty \$8G budget was provided by 93 backers including Woody Allen & Dick Cavett. TIMOTHY CROUSE, the son of the later Russell, is the pop-music critic for the Boston Herald-Traveler.

And now some snaps from Editor LK, ANN CHARTERS known once as Ann Danberg who did a many installment survey of minstrel records for RR way back is the author of a book "NOBODY" which is the story of one of our most famous thespians, BERT WILLIAMS. Macmillian is the publisher of this 1970 tome. Ann married to Vanguard's Sam Charters also is an accomplished rag-time ivory tickler with a brief history of washboard performances to her credit. Prolific erudite MARTIN WILLIAMS has another book to his credit entitled "JAZZ MASTERS IN TRANSITION 1957-69": 80 and more chronicles written by the author over the last 10 years for leading publications and especially selected with care for a repeat performance in this Macmillian-published 288 page volume. An examination of the subject matter shows the enormous scope of the author's literary horizon - everything from Robert Johnson and Victoria Spivey to Albert Ayler and Charles Lloyd. They say good things come in small packages and we must say this about a most ambitious series of books edited by PAUL OLIVER of long-standing literary blues fame. The quartet of books belonging to the "Blues Series" published here in the States by Stein & Day of New York consist of "MA RAINEY AND THE CLASSIC BLUES SINGERS" written by one of the pioneer champions of this school, Detrick Stewart Baxter of Jazz Journal fame; "RECORDING THE BLUES" by Robert Dixon & John Godrich, the same two chaps who collated the magnificent 1000 page "Blues Records (1902-1942)" encyclopedic volume; "BLACK WHITES AND BLUES" by the well-known writer Tony Russell; and Paul Oliver's own treatise on the African Retentions in The Blues which he has titled "SAVANNAH SYNCOPATERS". Each book contains 112 pages and has an index. The reader can also obtain an accompanying LP with subject matter in the form of reissued performances by the artists under discussion in each book. The records were issued by CBS in England and are somewhat difficult to obtain here in the U.S.A. The Baxter Ma Rainey etc. compendium is about the most easy-to-read volume of

(continued on next page)



